

record research

30 CENTS

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

BOOK 313 PAGE 180

Cast Will and Testament

In the Name of God, Amen, I, Ferdinand Joseph Morton
residing at 1608 E. 32nd St.

of Los Angeles State of California

of the age of fifty one years, and being of sound and disposing mind and memory and not acting under duress, menace, fraud, or undue influence of any person whatever, do make, publish and declare this my last WILL AND TESTAMENT in the manner following, that is to say:

First: I give and bequeath to my sisters, Arvide Colos
and my share of the Royalties, and interest in the
Tampla Music Co., Washington D.C.

To my sister Frances Morton, now married,
I give and bequeath the sum of one dollar (\$1.00)

Secondly: I hereby devise and bequeath all the rest
and residue of my estate, whether real or personal
property or mixed, to my beloved Anita
Gonzales who has been my beloved comforter, companion
and help-mate for many years, and whose tender
care I sincerely appreciate. This shall include
all Ascap royalties, and Southern Music Co., Melrose
Music Company and all property of every kind
personal and otherwise wherever located.

Lastly, I hereby nominate and appoint

the executor of this my last Will and Testament to serve without bond.
and hereby revoke all former Wills by me made.

In Witness Whereof, I have hereunto set my hand and seal this 28th day
of June, in the year of our Lord nineteen hundred and forty one

Ferdinand Joseph Morton (SEAL)

The foregoing instrument, consisting of one page, including this one was
at the date hereof, by the said Ferdinand Joseph Morton
signed, and sealed and published as, and declared to us to be his last Will
and Testament, in the presence of us, who, at his request and in his presence,
and in the presence of each other, have subscribed our names as witnesses thereto.

Residing at

Los Angeles Calif

Residing at

Los Angeles Calif

"JELLY ROLL'S STRANGE WILL"

HARRISON SMITH



"Jelly Roll" Morton by having resided for more than 12 years in New York City established legal status as a resident of the City and State, contrary to the fact, that his 'death-bed will' prepared for him to sign, bears certification, made under oath, that he was a resident of the City of Los Angeles, State of California, where he died, during a 7 month visit, to ascertain possibility of acquiring any estate his deceased grandmother might have left.

His car's N.Y.C. license plates bore mute testimony to proper status of his legal residence.

The lawyer, who devised the will, made himself executor of the Estate of Ferdinand J. Morton, and by the procedure, made it possible, to collect remuneration of 15% commission, and 'expenses' for his duties re: same. Estate covered royalties from publications, records and Ascap fees from public performances of Jelly's compositions.

Photostat copy of the will shows Jelly designated, Mrs. Anita Johnson-Gonzales-Ford, described as 'his beloved comforter, companion and helpmate for many years' as principal legatee, and made meagre bequests to his 2 sisters, to whom he was very devoted.

In discussing the matter, with his sister, Mrs. Frances Morton Oliver, she advised, that they didn't know he had died until after his burial, and in view of her financial contributions in his behalf, she could not reconcile herself to the authenticity of the will, which only bequeath her 'the written sum of one dollar'!

(continued on page 20)



RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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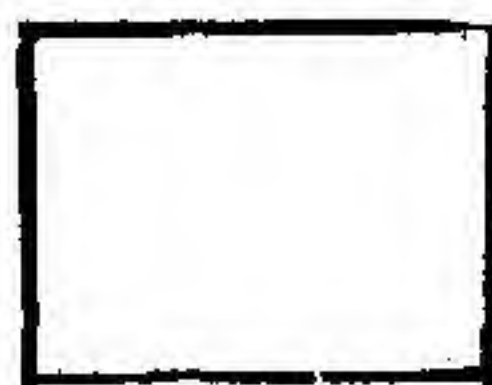
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HISTORIC BLUES

RECORDING SPECTACLE

took place for
PRESTIGE
on AUGUST 16, 1961

LUCILLE HEGAMIN

ALBERTA HUNTER

VICTORIA SPIVEY

accompanied
by

BUSTER BAILEY

HENRY GOODWIN

SIDNEY DE PARIS

ZUTTY SINGLETON

CECIL SCOTT

CLIFF JACKSON

J.B. HIGGINBOTHAM

WILLIE THE LION

Each singer recorded
four blues. Hunter &
Spivey had Bailey,
Higginbotham, Jackson,
DeParis (on Tuba only),
and Singleton. On 2
of her own numbers
Spivey played her own
piano.
Hegamin had Goodwin,
Scott, The Lion, and
unknown drummer.

SPIVEY

HEGAMIN

HUNTER

It is understood that
Prestige will issue
the above on one LP
with each singer having
four tracks.

THE JAZZ RECORD REVIEW - ITS COMMENCEMENT

by Len Kunstadt

The main purpose for the following research is to determine just about when jazz record reviews really came into prominence: that is, REVIEWS PERPETRATED BY A PROFESSIONAL WRITER ON A REGULAR BASIS THROUGH A MASS PUBLIC MEDIA FOR THE CONSUMPTION BY A LARGE READERSHIP. We are not referring to an isolated esoteric blurt issued by some then-obscure composer or author who today has become world-renowned, and every printed word of his youth has become a collector's item. We are referring to downright regular professional reportage to the public.

Did the jazz record review really come into its own in Europe through the pages of MELODY MAKER, etc. as many may have us believe? Was it a phenomenon concurrent with the birth of DOWNBEAT (1934), or did it come about due to METRONOME's conscientious entrance into the jazz field in the mid 30s, or was the ORCHESTRA WORLD (1925 on) a true instigator? We could mention other publications which contributed to the history of the jazz record review, however we feel that we should single out one reviewer and his publication - for special consideration. They really made history!

That reviewer was able ABEL GREEN (his name is practically synonymous with 'Variety') who through his pioneering jazz record reviews in the defunct NEW YORK CLIPPER (a major U. S. music and theatrical weekly), was so instrumental in being one of the first men to spread the gospel of Jazz in a mass media to a large readership. Here are some historic New York Clipper reviews which appeared in his regular record reviews column in 1923 (38 years ago). Truly, some are quite prophetic.

JULY 27, 1923

LOUISVILLE LOU (Foxtrot) -
Arthur Gibbs and His Gang
BEALE STREET MAMA - Same
Victor No. 19070

The Victor Co. for all of its \$40,000,000 reserve assets, evidently has been prompted to go after the colored trade by the success some of the other companies have been accomplishing with special "blues" and jazz recordings. A special catalog of colored artists has been issued this month, although the Gibbs recording is also listed among the general releases. Gibbs is a newcomer to the disks, but his gang is a worthy dispenser of this type of dance music which seems to be the rage generally (with colored and white folk). They sure can dish up some mean clarinet modulations, which always predominate in such recordings.

AUGUST 17, 1923

BLEEDING HEARTED BLUES -
Bessie Smith (Vocal)
MIDNIGHT BLUES - same -
Columbia No. 3936

The only thing distinctive about the general run of these lyric blues is how many different ways the writers can derive to say the same thing about their runaway daddies or mammas with the inevitable "come back home" plea. For dance there is the unique barbaric rhythmic appeal to commend them as partial cause for their existence. But vocally, outside of changed title, they mean the same thing and tell the same story.

"Bleeding Hearted Blues" (Lovie Austin) gives away its theme by title and "Midnight Blues" (Babe Thompson-Spencer Williams) applies to the fact the songstress' man walked out on her at around 12 p. m. - hence the "midnight blues." Bessie Smith as a blues yodeler possesses a minor crooning quality that fits the woeful ditties perfectly. Fletcher Henderson's piano accompaniment is good.

AUGUST 17, 1923

FAREWELL BLUES (Fox Trot) -
Handy's Orchestra
GULF COAST BLUES - Same -
Okeh No. 4880

There's no cessation of the "blues" avalanche seemingly. They rule the dance music output. This couplet qualifies with any of its type. 'Farewell Blues' (Leon Rappolo-Paul Mares-Elmer Schoebel) is more expressive than the general run of such indigo wails and gets the sobby, farewell idea across despite the barbaric overtones. Handy's jazzists deliver capably on both sides.

AUGUST 24, 1923

YODLING BLUES - BESSIE SMITH
and Fletcher Henderson
LADY-LUCK BLUES - same - Columbia No. 3939

"My man's gone back to his used to be that's why I'm gonna yodel my blues away" is the sum and substance of the lyric content of "Yodling Blues" written and published by Clarence Williams, which Bessie Smith sings to Fletcher Henderson's piano accompaniment. "Lady-Luck Blues" (same author and publisher) says the same thing again, slightly varied. There must be a market for this sort of stuff else Columbia wouldn't market for numbers by the Smith-Henderson combination this month, but its appeal must be limited to a minority.

AUGUST 31, 1923

CHINAMEN BLUES (Fox Trot)
Erskine Tate's Vendome Orchestra
COO TIE BLUES - Same - Okeh No. 4907

Erskine Tate's Orchestra debuts with this disk as a new Okeh recording combination. They hail from Chicago where the band is a feature of the Vendome theatre in the Windy City's Ethiopian quarter. Played by a dusky aggregation, it is only to be expected that these "blues" bear the genuine African stamp from every angle. Corking for dance purposes, both.

SEPTEMBER 14, 1923

SOBBIN' BLUES (Fox Trot) - King
Oliver's Jazz Band
SWEET LOVIN' MAN - Same
Okeh No. 4906

DIPPER MOUTH BLUES (Fox Trot)
King Oliver's Jazz Band
WHERE DID YOU STAY LAST NIGHT?
Same - Okeh No. 4918

These two discs are the first recordings by King Oliver's Jazzists under Okeh auspices. All four selections are barbaric indigo dance tunes played with a gusto and much ado that leaves very little doubt as to their African origin. Oliver's aggregation has been a fixture at the Lincoln Gardens, Chicago, a "black and tan" resort for the past six years. A high pitched clarinet and whistle are the keynotes of practically all the numbers and their aggressive modulations are sure-fire for dance purposes.

SEPTEMBER 14, 1923

MEMPHIS BLUES (Fox Trot) -
Handy's Orchestra
ST. LOUIS BLUES - Same -
Okeh No. 4896

W. C. Handy records two of his own "blues" compositions which were written years ago and still are as popular to-day as some of the latest indigo tunes. Chances are that years from now these "blues" will still survive many a tune that has fallen by the wayside. There's considerable pep and snap to these "blues" with some hot cornet and piano breaks for good measure.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

LIL ARMSTRONG

A year ago Mrs. Lillian Hardin Armstrong bought a typewriter. Six months ago she acquired a ream of paper. And at last, she informs me, she actually sat down to begin a promised biography. It will not be so much an autobiography but a number of stories about the people she worked with in the Big Years of jazz.

Between chapters she has been working in a variety of clubs and for private and hotel parties. In her last appearance at the Red Arrow her group consisted of Ed Lynch, banjo; Jasper Taylor, drums; Preston Jackson, trombone and Christ Clifton (Detroit), trumpet.

Lil's formal training in music consisted of two years study at Fisk, before she came to Chicago, and in the late twenties she studied for five years at Chicago Musical College. Her grand piano, purchased during the years with Louis, show the results of hours of drill and play - each key in the middle register has a hollow where her finger fits.

When Chuck Sengstock and I visited Lil for a preliminary conversation before her appearance on a radio reincarnation of the Okeh concert of 1926, Lil showed us a photo of a band at the Dreamland which antedated Oliver's appearance there. The per-

ALL QUERIES ETC. TO JOHN STEINER, 1637 N. Ashland, Chicago 22, Illinois

sonnel consisted of Hillair, drums, Elliot Graham, trumpet; Jimmy Palao, reeds, --- Washington, violin; Stanley ---, violin and Lil, piano. At this time the bandstand was on a balcony. Later the bandstand was moved downstairs, slightly raised behind a glass dance floor which had colored lights beneath. The period of the photo Lil judges was 1921.

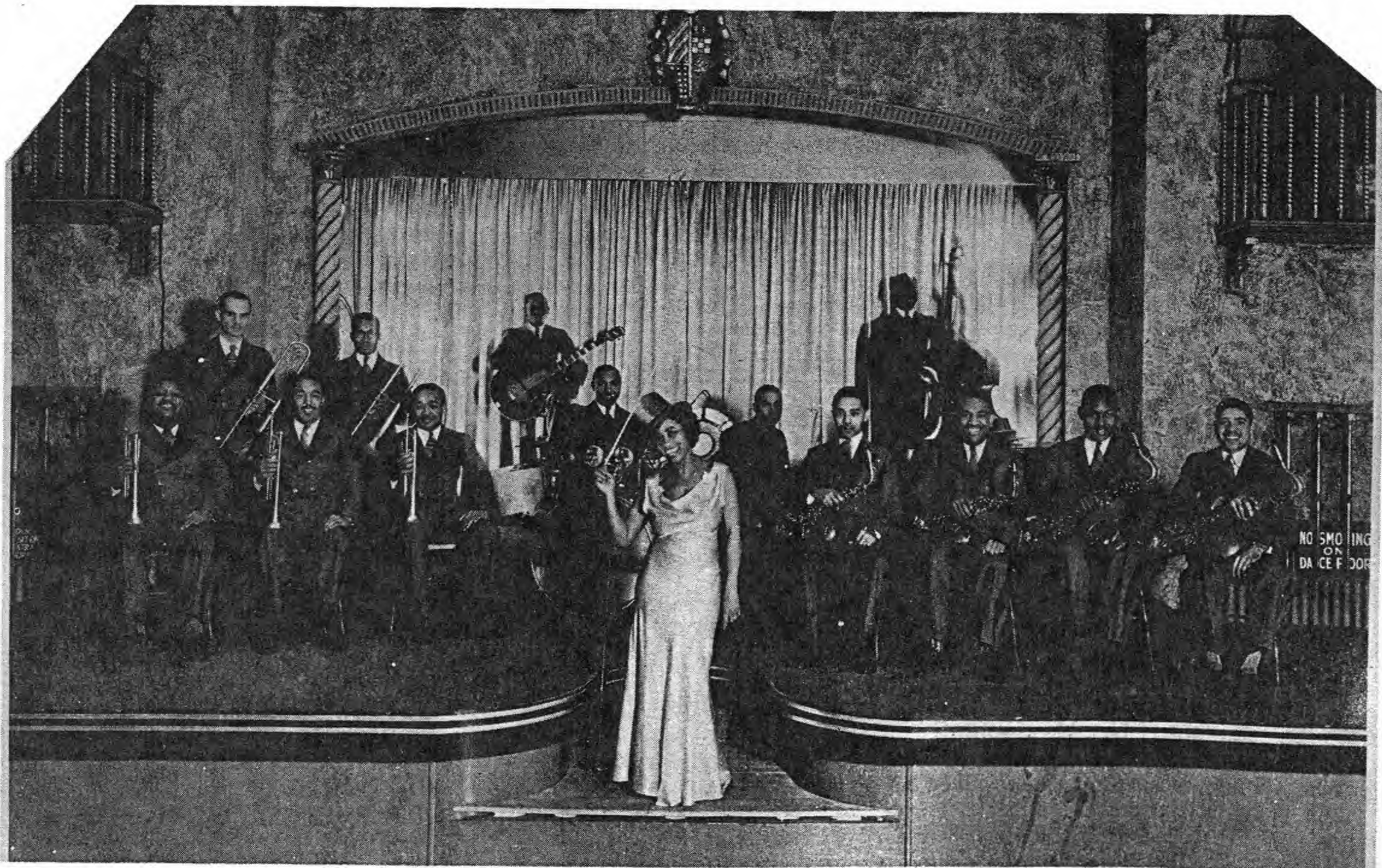
Lil spoke about her all girl orchestra which played theaters in 1932. In this band which played the Apollo, Hazel Scott's mother was on sax, Leora Henderson, Fletcher's wife, was on trumpet. The outstanding instrumentalist in the band was a girl now remembered only as Doll on trumpet.

When our conversation reverted again to her earliest years, Lil recalled having played with the Curtis Mosby band while she was still working at Mrs. Jones Music Store, 3409-1/2 State Street. Lil thought that her first work with Sugar Johnny might have been a few nights or a few weekends at a chop suey house near the Loop. The band called itself the New Orleans Creole Jazz Band. (Could this have been the date which P.E. Miller mentioned as a Loop appearance of the Creole Band at the North American Restaurant?) In Sugar Johnny's Creole Band were Ed Garland, Roy Palmer, Lawrence Duhe, and Tubby Hall. Lil recalled that the singer for the joint, a tall, dark girl named Dovie asked for a transposition to a lower key. When her performance started, Dovie stopped the band and haughtily snapped "That's still too high!". So Lil dropped the key into the basement, well below Dovie's range.

Lil recalled also working for a time with Hughie Swift's band in the pit of the Avenue Theater when the Lafayette Players were there. No jazz.

Lil identified the alto player with the New Orleans Wanderers/Bootblacks as Joe Clark who was working with her at Dreamland when Louis returned from New York.

Attention Readers: Can you help us identify the personnel of the band, below. It's L.I. Armstrong's (1932) Stage Orchestra in Buffalo, New York,





Considerable effort is still needed to compile an accurate list of Red Nichols' activities during the 30's. Readers are requested to send in any known dates and personnel data involving the appearances of Red Nichols during this period.

This month we summarize historical facts surrounding Red Nichols Brunswick recording sessions made in Chicago, late 1932. Standard discographies are incomplete on these sessions and more research is needed to establish the facts.

Tony Sacco, guitarist and vocalist with Nichols, has been very helpful in establishing many dates and details. He recalls that after the Park Central engagement (Nichols opened this NYC hotel late summer 1931), the band played some theaters in New York and Philadelphia. This continued through about February 1932. The band was partially broken up. Red then rehearsed a new band and opened in Harrisburg, Pa., on the Susquehanna River, The Riest Dance Boat. This was the first time Red used his theme song "The Wail of the Winds", written especially for Red by Harry Warren (details of this story will be reserved for a later column). The band played primarily in Ohio and Pennsylvania. On July 18, 1932 the band played for two weeks at Castle Farms Cincinnati, O. In Red's band were:

Jimmie Rosselli, Snub Pollard (tp); Alex Polascy (tb); Ted Klein (1st alto); Joe Cataline (ts & cl); Fred Morrow (3rd alto); Tony Sacco (g & vo); Charlie Roddick (p); Bill Lower (b); Vic Angle (dm).

This band had no booking after Castle Farms and almost broke up before it started. Then they received a wire from MCA suggesting they stick together and they would "wind up in a blaze of glory". The wire gave the band a good laugh. Sure enough the band found itself on a train to Denver, Colo. to open at Lakeside Park. Frances Stevens, a girl vocalist, was added by then.

During this period Frank Sacco (tp) replaced Rosselli. Later on in Cleveland, Louis Prima (tp) was with the band for a month or two. During 1932 the band played Kansas City, cities in Ohio, Wheeling, W. Va., but mostly around Cleveland. They closed at the Golden Pheasant on November 20, 1932 at which time Frances Stevens left the band. On Nov. 23rd the band played at Fort Wayne, Ind. and at La Porte, Ind. on the 24th. They drove all night arriving at 7:35 AM and played Ann Arbor, Mich. on the 25th. That night they drove to Lafayette, Ind. to play at Purdue University on the 26th. On Nov. 27th they played the Indiana Ballroom, Indianapolis. Tony Sacco stated, "We drove all night to Chicago for a record date."

Apparently by this time Ernie Mathias (tp & vo) had joined the band. But here we run into date difficulties. Columbia Records, Inc. have the Chicago record session listed as December 1 & 2, 1932. We were supplied with a photocopy of "The Brunswick Recording Laboratories Work Order & Questionnaire" for "Wail of the Wind" -- rejected. This is dated Dec. 1, 1932, Chicago, Studio A, recording started 10:00 AM and finished 11:30 AM. Also noted is "ship wax masters to Scranton -- waxes cut 6, waxeship 2"; "Voynow" at monitor and "Minkler-Bradshaw" recorder.

This information appears authentic but it still isn't possible for a group to be at more than one place at a time. Sacco states they drove to Cedar Rapids for a one-nighter on December 1st. The CEDAR RAPIDS GAZETTE verifies that Red Nichols and His World Famous Pennies played at Danceland from 9 to 1. Sacco states after driving all night, they played the 40th Annual University of Minnesota Military Ball, Grand Ballroom of Hotel Lowry, St. Paul, Minn. This was Friday, Dec. 2nd. The ST. PAUL PIONEER PRESS verifies this date and adds, "the premiere engagement of Red Nichols and His Five Pennies, who have been engaged

directly from Cleveland, O." Then on Saturday, Dec. 3rd the band opened a location job at the Terrace Cafe of the Lowry Hotel, broadcasting from WCCO practically every night. June Rae joined the band as vocalist. They closed on Thursday, Dec. 22 and Larry Funk & Orch. opened on Friday, the 23rd.

Confronted with this evidence we place the recording dates as given by Sacco. The personnel has not been clarified as yet, but probably the regular band as given above. Here are the details:

NOVEMBER 28, 1932 - recorded in Chicago, Ill. -
RED NICHOLS AND HIS ORCH.

C8823 rejected

Wail of the Winds

C8824 rejected

Three Little Words - Ernie Mathias (vo)

C8825 Br 6451, BrG A9372

Love, Nuts, and Noodles (Bring 'Em Back Alive) - Ernie Mathias (vo)

C8826 Br 6461, BrE 1441

Everybody Loves My Baby (But My Baby Don't Love Nobody But Me) - Red Nichols (vo)

C8827 Br 6461

I'm Sorry I Made You Cry - Tony Sacco (vo)

C8828 rejected

Do You Ever Think of Me - Tony Sacco (vo)

C8829 Br 6534

Sugar (That Sugar Baby O' Mine) - Ernie Mathias (vo)

NOVEMBER 29, 1932 - Chicago, Ill.

C8830 Br 6451, BrG A9372, Heat Waves

C8831 Br 6534, BrE 1441 Dinah Lou - Ernie Mathias (vo)

C8832 Rejected

Waiting For The Evening Mail - Ernie Mathias (vo)

This is the status of the information available to me. As can be seen, the entire period is not completely documented. Assistance is solicited. However, the above notes would not have been possible without Tony Sacco, Helene Chmura of Columbia Records, Phil Evans, and Forrest Mahannah.

All queries etc. to Woody Backensto, 37 N. Girard, Woodbury, New Jersey.

BLUES IN REVIEW by Barry Hansen

JIMMY REED - Vee Jay 380

60-1418 BIG BOSS MAN (Smith & Dixon) vocal duet

60-1712 I'M A LOVE YOU (Reed) vocal by Reed with group
both with harmonica, el. guitar, el. bass & drums

Reed has been deteriorating badly in the last year. 60-1712 is an example of his recent work; it is an inconsequential uptempo number which he sings in a flat, offhand manner, as if he couldn't care less. It's far from his best work, and to make matters worse, an intolerably square vocal group intrudes with well-rehearsed scat vocals during Reed's harp breaks. The reverse side, recorded somewhat earlier, appeared first on VJ LP 1022; it is a swinging performance of a pseudo-worksong in which Reed is joined by that little second voice which appeared on BABY WHAT YOU WANT ME TO DO. The song has some of the ring of old Negro music, and contains the catchy refrains, "You ain't so big/You just tall, that's all." For those who don't want a whole Reed LP, BIG BOSS MAN on a single is worth having.

SLIM HARPO - Excello 2194

2194-A DON'T START CRYIN' NOW (Moore-West) add saxes

2194-B RAININ' IN MY HEART (Moore-West)

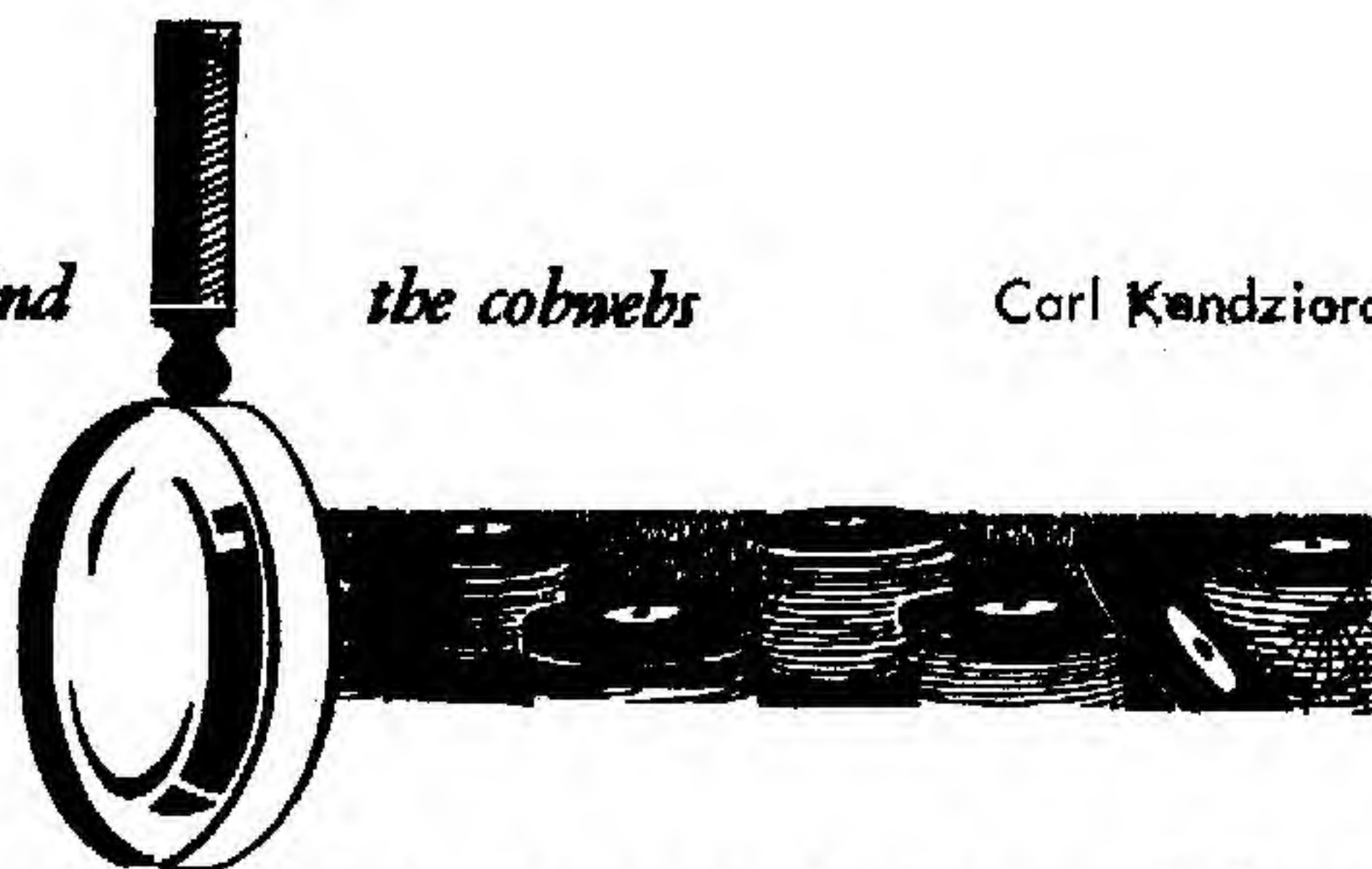
Vocals with harmonica, el. guitar, bass & drums

DON'T START CRYIN' NOW is an uptempo tune sung in an affected hipster style which is strangely reminiscent of Mose Allison. Good, simple solos on electric guitar and harp help a bit. The "B" side, which has put the record on TOP 40 lists all over the country, is a trashy R&B ballad like the Crows and the Heavies used to do a few years ago. Complete with Ink-Spot'sy recitation in the middle. Not much for blues fans here.

behind

the cobwebs

Carl Kandziora



Mitchell: Looks like our speculation that one might have to go to the "home" area to find this label was right! We have reports of two Mitchell issues from Stanley Hester of Milford, Michigan and three others from Dick Saunders of Pontiac, Michigan. Stan reports on 11337 and 11401 while Dick has 11371, 11446 and 1327. Dick is certain he has one more but hasn't been able to locate it yet. This now extends the known range of the BD&M Mitchell from 11337 to 11446 and the Grey Gull version from 1327 to 1332. One new variation has been added by both men; some of these are maroon and gold labels! We had listed our 11406 as chocolate brown and gold and 11371 and 11401 turn out to be the same. But 11337 and 11446 are maroon and gold instead! So our listing of BD&M Mitchells is now tripled, and the Grey Gull Mitchell knowledge is increased by 25%. Thanks, fellows, and keep up the good work. Now how about some other midwest area readers digging around and turning up some others? And not a word from Detroit where the Mitchell Phonograph Company had its headquarters.

QRS: Information on the Cova QRS label comes from Harrison Smith in New York and, of all places, England (from Bert Whyatt and Art Badrock). First, Harrison comments that Art Satherley, formerly New York City manager of Paramount, operated the QRS label in 1929 on a royalty per record basis for use of the trade name. These are the 7000 and 9000 series and recordings were cut at the Gennett recording studio in Woodhaven, Queens, New York City. These were 75 cent records but, during the depression, they sold for a nickel a copy! Harrison says the enterprise didn't last very long and Satherley then became head of the Country & Western department of American Record Corp.

Regarding the Cova QRS series Harrison says: "QRS #3 series, Cova (NYC), popped up headed by Carl Fenton, deceased, who claimed that he had made more than ten thousand records, as a 25 cent item, and principal outlet, Macy's Department Store, NYC. My entries were Benny Nawahi Quartette, instrumental group, and Jelly Roll Morton, fronting Dave Nelson's Ork, actually King Oliver's. Jelly took over and Carl resented same. Big argument between them resulted, with the four recordings of my tunes never released." Our thanks to Harrison Smith for all this fascinating information. And who's going to find tests of the Jelly Roll Cova QRS sides!!!!???

Bert Whyatt has two QRS items, Q-1000 and Q-1017. The first established for us that the series began at 1000 rather than 1001. Art Badrock provides some startling data. We quote from his letter: "A few hasty notes on the QRS Q-1000 series. These were issued in England on the Goodson label, a white flexible plastic record. At the beginning Goodson used 31000 ERL-Consolidated masters, at least one 42000 Emerson master and a few masters in an unidentified 4000/5000 series (confined to Italian Operatic singers). Then Goodson switched wholly to 2000/3000/4000 Grey Gull masters, except for the June and July 1930 issues which contained a fair number of these QRS Q-1000 sides. As they are interspersed with Grey Gull sides I can only guess at most of the QRS sides from known band names used on the QRS issues.

"Apart from the original master which appears in a faint handwriting there is also a 300 number, presumably a local control. I will list the relevant block of issues for you - 206-211 were issued

in June 1930. 221 was issued in July 1930." There follows a listing of Goodson issues from 206 to 223 which we do not have space to list here. Art also writes that he has partial data on QRS Q-1001, 1003, 1013, 1021, 1027, 1029, 1038, 1053 and 1055. With Bert's two that makes 11 of these rare items these fellows in England have data for! Puts us to shame indeed! We will have to check with the rest of the Record Research Associates (the Syndicate) to see what others can be documented...we can contribute 1006, 1008, 1021, 1024, 1031, 1052 and 1055. Who else can offer any? And is 1055 the top catalog number known?

Label of the Month: We offer the Harmograph label for this time, with Harmograph 1020 as our accompanying cut. Data for this record: (A) ME NEENYAH (My Little One) (Brown-Spencer) (n-105831-1; 036213A) as by F. Henderson and Orchestra/B. HONEST AND TRULY (Rose-Wood) (n-105833-1; 036213B) as by Hotel Biltmore Orchestra. Master numbers and catalog numbers "under" label are Pathe's; and the artist credits are as on Pathe 036213. On Perfect 14394, the credits are Lenox Dance Orchestra and Piedmont Dance Orchestra, respectively. Label is dark blue with titling and ornamentation in gold. This is the last of a number of variations of the label, which reflect the various sources from which it drew material.

The "Harmograph Talking Machine Co." and the "Harmograph Record Co." were subsidiaries of the Shapleigh Hardware Co., St. Louis, Mo., which had been a manufacturer of phonographs since 1916. Shapleigh operated Harmograph from about 1922 to 1925, when it went out of the record business. These facts are supplied by John Randolph's informative article, "Harmograph and Herwin," in Playback, August 1949. Read this for further details on the dealings by which Harmograph obtained its recordings.

The principal Harmograph catalog series which may have begun at 700 or 701, has the known range: 727 to 1083. This series includes popular dance and vocal sides, jazz, and vocal blues. There are at least two other catalog series: a "standard" series with known range of 2501 to 2578; and a German series of which one example, 4001, is known to us.

From the known upper end of the range of these catalog series, the total output of Harmograph must have been over 450 records; possibly, closer to 500.

Labels and sources: (1.) The earliest was multicolored; dark grayish-blue, with names of label and company in white; and black titling on a pale-blue panel bordered in gold. This label corresponded to a period in which Harmograph used Cameo recordings. Known range: 727 to 749. (2.) The next label was of the familiar dark-blue color, with name and titling in gold, the titling being in Paramount-style typography. This corresponded to a period during which Harmograph used Paramount recordings. Known range: 763 to 937; 2501 to 2578; and 4001. (3.) Lastly came the label illustrated, same colors, but with titling in Pathe-style typography. This corresponded to Harmograph's use of recordings from Pathe. Known range: 943 to 1083. (4.) Concurrently with (2) and (3), another Harmograph label occasionally appears; of which the two known examples, 925 and 983, are vocal blues from Plaza. 925 has the same dark-blue and gold colors, but with Plaza-style typography. 983 has the same label as 925, except that the color scheme is red and gold. This is the

CONTINUED ON PAGE 20

John ma andrew

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THE HOUSE BANDS OF YESTERDAY--PART VI: BRUNSWICK

Of the three major diskeries in the twenties and thirties, the Brunswick house aggregations were of lesser consequence than those of Victor and Columbia, although undoubtedly there was considerable overlapping of talent in all departments. Less is known, too, of the workings of the Brunswick setups, and there seem to have been several guiding hands over the years instead of the monarchies ruled by Shilkret at Victor and Selvin at Columbia.

The earliest indication of a permanent 'house' band seems to have been the CASTLEWOOD MARIMBA BAND, which appears to have been the GREEN BROTHERS' ORCHESTRA. True, there was a BRUNSWICK CONCERT ORCHESTRA and a BRUNSWICK MILITARY BAND, but unlike the versatile Shilkret personnel, it is extremely unlikely that any of these members doubled in brass on any of the more popular releases. By 1925 there was a similar, waltz-styled group sharing the same type of melodies and called REGENT CLUB ORCHESTRA. This was the Brunswick equivalent of THE TROUBADOURS (VICTOR) and THE CAVALIERS (COLUMBIA), while CASTLEWOOD MARIMBA BAND filled the niche occupied at Victor by HILO HAWAIIAN ORCHESTRA, if not as well. Early REGENT CLUB sides displayed ALWAYS, REMEMBER, TING-A-LING, SOMETIME, IN THE MIDDLE OF THE NIGHT, PRISONER'S SONG, MELODY THAT MADE YOU MINE, SLEEPY HEAD and such.

The Brunswick house dance band made its appearance first as COLONIAL CLUB ORCHESTRA, and for the better part of a decade they turned out some highly effective fox-trots with fine arrangements, and many a jazz soloist graced the COLONIAL CLUB ensemble through the years, including the Dorseys. While a good competent aggregation, they were heavy and unimaginative compared to the Shilkret Orchestra, and were not quite subtle enough for some of the better quality numbers they sometimes essayed, such as the operetta vignettes occasionally assigned to them, songs from PRINCESS FLAVIA (1925) and music from talkie versions of THE VAGABOND KING, WHOOPEE, and also some of the show tunes like YOU'RE THE CREAM IN MY COFFEE, YOU'VE GOT THAT THING, OUT OF BREATH and ALL ALONE MONDAY. While ably performed, most of these numbers called for a lighter touch than they received from the group.

The Victor Salon style had a counterpart, briefly, in THE BLACKSTONE TRIO, which did full justice to CHARMAINE, WHOLE WORLD IS WAITING FOR DREAMS TO COME TRUE, MY MAN (as a waltz!), I LOVE YOU, I'LL SEE YOU IN MY DREAMS, HONOLULU MOON, DAWN OF TOMORROW, CHARMAINE and DIANE. In fact, the group portrayed in the film, SUNSET BOULEVARD, performed DIANE almost exactly as the BLACKSTONE TRIO had done a quarter of a century earlier.

There was also a BRUNSWICK HOUR ORCHESTRA under different batons, including GUS HAENDSCHIN, WILLIAM WIRGES and LOUIS KATZMAN, doing delightful cameos of MARCHETA, MOONLIGHT AND ROSES, ONLY A ROSE, OUT OF THE DUSK TO YOU, TEA FOR TWO and WHEN YOU'RE AWAY. Later, this became the BRUNSWICK SALON ORCHESTRA under LOUIS KATZMAN, and at this point, about 1929, there emerged LOUIS KATZMAN AND HIS ORCHESTRA, a dance group almost indistinguishable from COLONIAL CLUB ORCH., and which gave us DANCE

AWAY THE NIGHT, LOVER, COME BACK, MY MAN, DARDANELLA and a fine 12" concert coupling of BEALE ST. BLUES and ST. LOUIS BLUES. There was also LOUIS KATZMAN AND HIS SALON ORCHESTRA, on ALLAH'S HOLIDAY, CHLOE, WAS IT A DREAM, ONE KISS, SERENADE AND OTHERS, although why a BRUNSWICK SALON ORCH. under KATZMAN as well as KATZMAN AND HIS SALON ORCHESTRA is a mystery.

BOB HARING AND HIS ORCHESTRA was still another group that recorded prolifically and was evidently a house band also. They did a great many of the hits of the day, and Haring had previously had an orchestra on the CAMEO label, which in effect may also have been a CAMEO home unit under Haring's leadership. The Brunswick sides included: ALL THAT I'M ASKING IS SYMPATHY, WEDDING BELLS, S'POSIN, SOME SWEET DAY, AT CLOSE OF DAY, HOW AM I TO KNOW, I LOVE YOU SO MUCH, WEARY RIVER and LOUISE. The playing of the band was good and the arrangements above average, but the beat was often undefined and this made it the least effective of all the house dance bands, all labels included. The Haring name disappeared from Brunswick in the early thirties, to be succeeded by the best that Brunswick ever had or would have--Victor Young. Young was the closest any of the others ever came to equalling Shilkret, with excellent arrangements, all sorts of styles, from Salon, Novelty, Dance, Concert and accompaniments to the large roster of the finest jazz singers in the thirties. ISHAM JONES beat the entire field in the first ballad grooving of STAR DUST. It is a superb interpretation, and its outstanding feature is a particularly arresting violin solo of the entire melody by Victor Young (BR. 4856). From 1930 until 1934, Victor Young excitingly directed the activities of the various Brunswick house groups, beginning with some sprightly dance numbers: GOOD NIGHT, SWEETHEART, HAVE YOU FORGOTTEN, HOUR OF PARTING, I FOUND A MILLION DOLLAR BABY, LOVE LETTERS IN THE SAND, YOURS IS MY HEART ALONE, THE LAST ROUNDUP and WHO'S AFRAID OF THE BIG BAD WOLF. With the BRUNSWICK CONCERT ORCHESTRA, and using stars such as FRANK MUNN, the BOSWELL SISTERS, BING CROSBY, HELEN MORGAN, PAUL ROBESON, ETHEL WATERS and others, there were 12" versions of FACE THE MUSIC, GEORGE WHITE'S SCANDALS, SHOW BOAT, LAWD, YOU MADE THE NIGHT TOO LONG and JAZZ NOCTURNE.

In 1925, Brunswick bought out Vocalion, and by the end of that year, Vocalion was a strange mixture of individual recordings and artists as before and Brunswick pressings under different names: JACK DENNY, a Brunswick orchestra (not a house band), had his output pressed on VOCALION as FRIVOLITY CLUB ORCH., for instance; LEW WHITE, organist, appears on Vocalion as EDWIN K. HOUSE... in each case, in the identical Brunswick recordings.

In 1930, Brunswick introduced the MELOTONE label at a price of 25c. They went further than COLUMBIA did originally with HARMONY, as the quality of material and recording was equal to BRUNSWICK. The house contingents were not as much in evidence in ME. as they were in HA., and it was sometimes difficult to determine if a band were a personal appearance unit or composed of studio musicians under the leadership of an established name. It was on ME. that BENNY GOODMAN was first listed as a band-leader. JOE GREEN'S AMBASSADORS was certainly the CASTLEWOOD MARIMBA BAND; COLONIAL CLUB ORCH. appeared on early ME. sides (CONSTANTLY--ME 12167); JACK RICHARD AND HIS MIAMI ORCH. was very likely CASTLEWOOD MARIMBA, which also showed up on VO. as MIAMI MARIMBA BAND. Many pop. names probably served to make the output of one interchangeable unit appear to be numerous unrelated bands, including ART KAHN, SLEEPY HALL, BENNETT'S SEVEN ACES, MILT SHAW, CAROLINA CLUB ORCH., ALL STAR CALIFORNIANS, NEW ORLEANS RAMBLERS; and of course THE AMBASSADORS was none other than LOUIS KATZMAN, who may well have served as supervising maestro for several of the others. In 1932, American Record bought out Brunswick and its affiliated labels, and drastic changes took place. The superb and probably expensive Brunswick recording was tossed out and a thin, tinny method substituted, on which bass and full tone were almost non-existent. To offset this, bigger names were lured onto the small Brunswick labels, such as

reminiscing in **TEMPO** by Frank Kelly

ATLANTA FOOTWARMERS

SLIM GROSE, of Oswego, N.Y. forwarded me the following data:

" I joined the ATLANTA FOOTWARMERS in the Spring of 1925, in Atlanta. The band had just finished the season in Daytona Beach, Fla., and were re-organizing to play dates thru the Carolines, Virginia and Georgia. I took "Pop" Miller's place on slide, but I never met "Pop". Other names with the band before I joined it were Billy Munn, Jack Cathcart, Ray Chesnut, Bish Forman, etc. whom I subsequently met.

When I joined the Atlanta Footwarmers, in 1925, the personnel was as follows:

Duke Welborn, of Greenville, S.C., dms & leader

Red Cogburn, pno-of Orangeburg, S.C.

Joe Roberts, Banjo - of Atlanta, Ga.

Gordon Martin, Tpt. & Violin-orig. of Atlanta, Ga. - currently lives in Miami, Fla.

Hunt Grant, bass sax - orig. of Atlanta - presently resides in Charleston, S.C.

Bill Hill, Alto Sax - orig. of Columbia, S.C.

Slim Grose, TB - orig. of Clarksburg, Ind.

Weeks after I joined the Atlanta Footwarmers Duke Welborn added Jimmy Mullen of Greensboro, N.C. on Alto Sax; Neal Landrum, Tpt. of Spartenberg, S.C. and Ham Munger, of Atlanta-on bass.

The owner, or mgr. and booker of the band was J.P. Moseley. After a string of college dates from June 1, 1925 to July 7, 1925 we located in Hendersonville, N.C. where we stayed until September - playing the well known Grove Park Inn (Ashville), Franklin Hotel (Brevard), Highland Lake (Hendersonville) and Kenilworth Hippodrome (Ashville). Other memorable dates for the band were at Citadel Military Academy, in Charleston, S.C. - opening of the new Poinsetta Hotel, Greenville, S.C., and the Vanderbilt Club, in Ashville, N.C.

The band was a free-wheeling outfit, using all "head" arrangements, and were capable of playing any kind of a job that might be booked - providing only that we didn't have to read. Most of the boys could read, but it wasn't that kind of a band. In Sept. 1925, Moseley sold the band to Elwood "Eddie" Dillon, a promoter, who booked the band into the Frozen North. First stop was in Philadelphia, the City of Brotherly Love, at the popular Dance-land - where we played opposite Dave Harmon's band, and later opposite Tal Henry's band that had Sam & Doc Diebert, Abe & Bud Lincoln, etc. Following this - Dillon booked us into NYC where we played Roseland, Balconades, and Rosemont Ballroom in Brooklyn. Late in September we made four sides for Victor in Camden, N.J. But if they were released I never heard them (Any collectors turn 'em up??) In those days recording companies sometimes issued records of "territory bands" in the area where the band was well known (Duke Welborn told F.K. that his band played all over the S.E. & S.W.) The Atlanta Footwarmers were well known thruout the S.E. and had a large college following. I recall such tunes we used as "Skirts," "Bessie Couldn't Help It" (a popular number with the Casa Loma of later days), "My Mama's Pussy Got Caught in the Rain" that came from God knows where. Nearly everyone in the band did some entertaining in addition to playing his instrument, so we could fill any kind of date.

From left to right:

Phil Scheeneek, Bishop Forman, Duke Welborn, Bill Munn, Dewey Bass, Pete Sullivan and Jack Gatheart.



Eddie Dillon booked us into the Broadway musical called "Leave It To Me" or "Sweetheart Time" with Rufus Le Maire producing, Charles Le Maire doing the costumes, and Sam LeMaire as stage mgr., music by Walter Donaldson, lyrics by Ballard McDonald, and book by someone whose name I can't recall, Earl Lindsley producing the chorus and the very well known Eddie Buzzell who later became a film comedian took over the dance dirs. chorser. The cast was good looking James Hall (deceased) who later starred in several films, particularly "Hells Angels" with sexy Jean Harlow, Ben Lyons, Jane Winton, etc. Frank Woods, Thelma Edwards and later Nick Lucas came in. The Footwarmers were supposed to double chorus in addition to doing a couple of spots in the show. I left the band about the time of the out-of-town opening and some of the other men left later. The show had a short run and as far as I know the band broke up at that time.

One closing note on the Atlanta Footwarmers: we had a unique means of locating one another which was whistled, hummed or played - the first bar of Aunt Hagar's Children. If any of the boys see this writing - I'm whistling. "

Sincerely,

Slim Grose

Record Research, our readers and myself thank you very much for your nice informative letter on the Atlanta Footwarmers which I recall hearing in my native Fla. When a kid bicycling around the Jax streets I often saw them playing upon a moving truck with a placard, "Dance To Nite - to the music of the Atlanta Footwarmers."

Kindest regards

Frank Kelly

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EDISONIA

Ray Wile

EARLY ISSUES

Recently the Edison Museum at West Orange acquired two unusual early Edison Discs. They were among a group of discs belonging to a former Edison employee.

These discs are the earliest that this researcher has had the fortune to examine. Since some of the features are different from later issues and since the couplings are otherwise unknown I will attempt to describe them. The couplings do not fit into the regular series and our known couplings for the number involved are different. If any of our readers come across similar discs would they please send full details including matrix numbers.

The first disc is a "sport" and contains two different couplings. 82001A - Rondo Capriccioso. Albert Spalding (artist's name appears on the label contrary to the normal early practice) (matrix 287)

82501B - Semiramide-Overture (No artist listed) (mx 966)

82501B has scratched on it "Regular varnish on paper - Rough blank"

It was not the usual Edison practice to list artist's names, nor did the company assign side designations as A & B. On the later early discs there is no side designation. Still later the company did indicate sides - but as R & L (standing for right side and left side). Contrary to usual early practice the matrix numbers appear on the etched label portion in a little box at the six o'clock position. Later early issues had it as a mirror image scratched in the land between the grooves and the label at the six o'clock position.

82004A Ständchen - Tenor solo in German (mx 731)

82004B Fairest rose waltz

No names appear on the etched labels but Heinrich Knotte is listed in the master books as having made mx 731. Except for the problematic 82514 coupling which may or may not have been issued this is the only known appearance of Knotte on Edison Discs.

The records are a little thinner than the later discs and each had thin bevelled edges. The last patent date on the envelopes was 7/12/10.

From the evidence of the matrix numbers the records were made in early 1912. It is obvious that other experimental couplings must have been made at that time. Certainly there are at least 3 other numbers in the 82000 series & at least one other side in the 82500 series.

DOUBLE TROUBLE

We are currently working on a problem peculiar to the Edison label - the habit of remaking a record with new artists (and new matrix numbers) and assigning it to the old coupling and number. A few examples follow and we know that there are many more. In each case one or more artists are different.

82516 - Trovatore - Miserere (3 versions)

(mx 812) - Agnes Kimball, John Anthony & cho.

(mx 2205) - Agnes Kimball, Charles Harrison & cho.

(mx 8845) - Esther Nelson, Charles Hart & Cho.

80061 - Kiss waltz (2 versions)

(mx 1326) - Agnes Kimball

(mx 3794) - Mary Carson

80088 - Maritana - Scenes that are brightest (2 versions)

(mx 1069) - Agnes Kimball

(mx 2930) - Clementine De Vere

80121 - Fra Diavolo - On yonder rock reclining (2 versions)

(mx 2110) - Marie Kaiser & Royal Fish

(mx) - Marie De Kyzer & Vernon Dalhart

82543 - Whispering hope (2 versions)

(mx 4950) - Marie Rappold & Christine Miller

(mx 10332) - Marie Rappold & Amy Ellerman

80277 - Open the gates of the temple (2 versions)

(mx 4040) - Hardy Williamson

(mx 9829) - Charles Hart

Some of the recordings made by Marie Marelle were remade by different artists. The apparent reason for this was that the molds had worn out and the Company was unwilling to sacrifice a popular coupling.

ERRATA

Edisonia has appeared fairly regularly since issue No. 1 (Feb. 1955) of RECORD RESEARCH. In the course of these six years a few errors have crept in. Usually where this is so it is in the nature of adding additional information.

Issue # 2 - Master dating chart. We copied this intact from a wartime issue of Hobbies. Subsequent research shows many small errors or omissions. We shall publish our own corrected version in an early issue.

Issue #3 Edison label states (add to 6th state). This label was also printed in brown ink. (Add to 7th state). Some special company issues were in blue on a gold background. (Rather than the black on a white background).

Issue #19 83,000 series listing. Add the following to each:
*83038 (Finally issued on 73005)
*83039 (Finally issued on 82260)
*83035 (Finally issued on 82246)

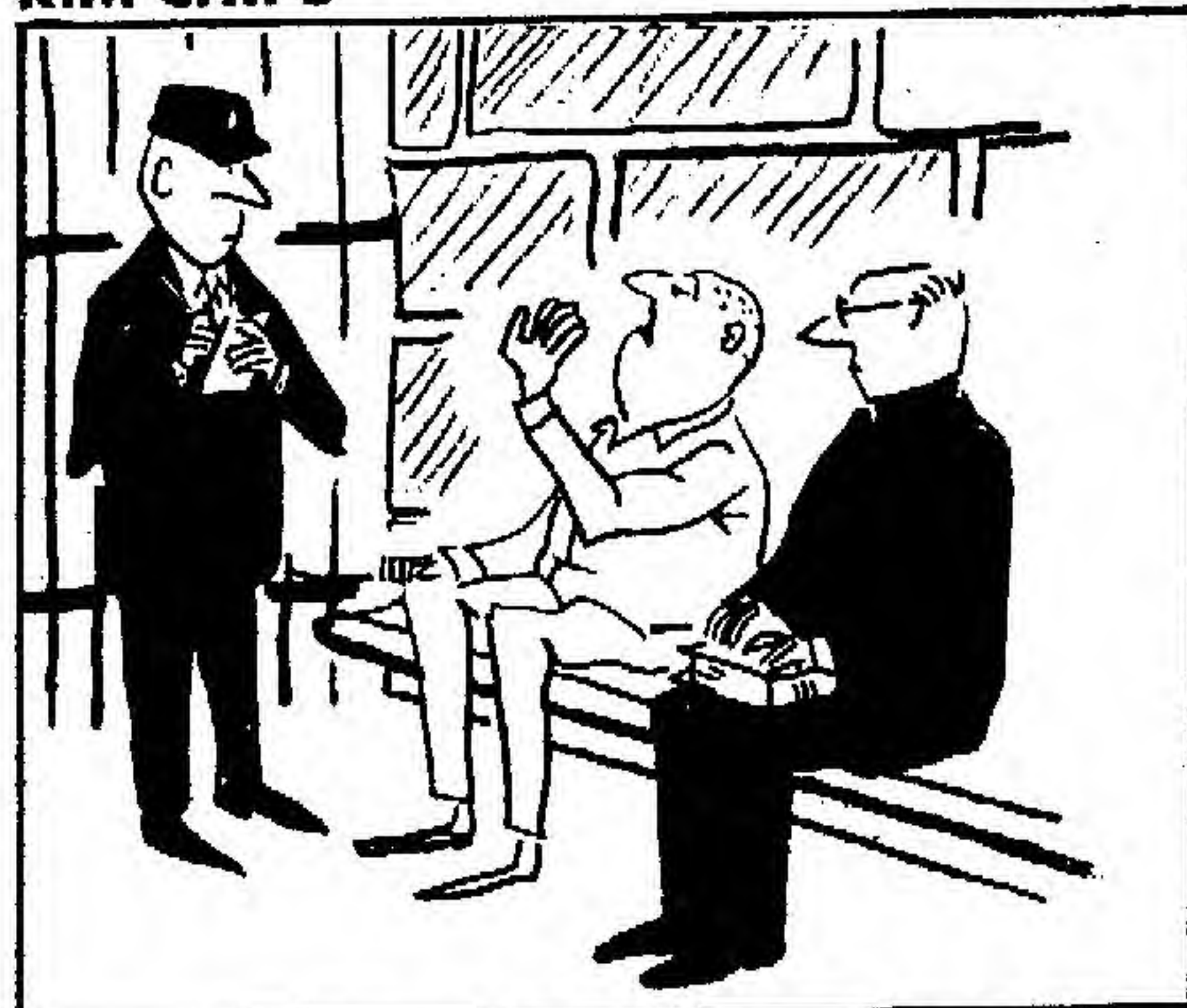
Issue #22 Add the following:
(April 1959) 82516 (matrix 812 appeared briefly in this coupling - for details of artists see 82501.)
82501 (an early experimental matching had Semiramide Overture for one side.)

Issue #19 83,000 series listing
(Sept. 1958) 83031 should read Alice Verlet & Margaret Matzenauer

Issue #27 Maggie Teyte Discography.
Mr. Vic Allen of Toronto, Canada, reported an H take of 6603. Investigation showed a remake session for this master yielding takes F, G, H.

The lack of numerical errors is a testimony to the fanatical accuracy of our editors where statistical information is involved.

RIM CHIPS



"...and if I can't hear the second test of 'The Saints' by Buddy Bolden on white Edison cylinder...I won't go!"

THE STARR PIANO COMPANY
PHONOGRAPH RECORD COST AND ROYALTY RECORD

CATALOGUE NO

LABORATORY NO A

DATE RECORDED

16

LABORATORY NO B

DATE RECORDED

1

A TITLE

B TITLE

COMPOSER

COMPOSER

PERFORMER

PERFORMER

COST

COST

RECORDER

RECORDER

COST

COST

COPYRIGHT ROYALTIES

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RATE Breakage Allowance Date Payable

PERFORMERS ROYALTIES

Pay - Julia Cox

RATE Breakage Allowance Date Payable

RATE Breakage Allowance Date Payable

PERFORMERS ROYALTIES

Pay - Bill Cox
Pay - Julia Cox

RATE Breakage Allowance Date Payable

Date Shipped for Month R. C. A. Photophone Copyright Royalties Paid Performers Royalties Paid

Date Shipped for Month R. C. A. Photophone Copyright Royalties Paid Performers Royalties Paid

Here is an example of our format including a typical record entry to be found in the following compilation.

2636 GN17292 Got Them Drunken Blues (Vocal With Guitar & Harmonica Acc.) Bill Cox, CLYDE ASHLEY. (Bill Cox-Pay Julia Cox)
2636 GE16553 The Hand Car Yodel (Vocal With Yodel) (Guitar Acc.) CLYDE ASHLEY (Bill Cox-Pay Julia Cox)
Apr. 30, 1931-Oct. 31, 1932:2350

A - Title

1. 2636 refers to the Superior catalog number.
2. GN 17292 is the Laboratory (master) number. As far as we know this number never appears on the Superior label or wax.
3. Get Them Drunken Blues (Vocal with Guitar & Harmonica Acc.) Bill Cox are the title, instrumentation and composer credits respectively.
4. CLYDE ASHLEY in upper case is the performer credits appearing on the Superior label.
5. (Bill Cox-pay Julia Cox) is the performer royalties category. This entry often gives away the identity of pseudonym which was a common practice of Superior to mask the actual performer. In this case there is little doubt that CLYDE ASHLEY was a bogus nomen for the well-known Bill Cox.

The same procedure refers to the B title 'The Hand Car Yodel' except for the portion immediately following the performer royalties.

6. Apr. 30, 1931-Oct. 31, 1932:2350 Indicates the first and last dates, 'Shipped for Month', and the number immediately following the colon: is the total amount shipped.

The SUPERIOR Catalog
by George W. Kay
Part 2
Continued from Issue 37

- 2581 GEX2878A The Peanut Vendor (Fox Trot) Simons, Sunshine & Gilbert, MATHAN OLANTZ & HIS ORCHESTRA. (Contract Rec'd.)
2581 GEX2845A Samlit Skies (Fox Trot) Reynolds-Gold, LOU GOLD & HIS ORCH. ()
Feb.28,1931-April 30,1932:568
- 2582 GEX16395 Going To Leave You Darling (Vocal With Yodel) (Guitar Acc.) J.P.-Ryan, DAN WEBER. (P.L. Ryan)
2582 GEX16296A Worried Daddy Blues (Vocal With Yodel) (Guitar Acc.) J.P. Ryan, DAN WEBER. (P.L. Ryan) Feb.28,1931-Aug.31,1932:948
- 2583 GEX17200 The Book That Mother Gave Me (Sacred Vocal With Instrumental Acc.) Rev. Edward Boone, REV. CHARLES WAKEFIELD & FAMILY. (Contract Rec'd.)
2583 GEX17199B Dying On Calvary (Sacred Vocal With Instrumental Acc.) Rev. Edward Boone, REV. CHARLES WAKEFIELD & FAMILY. (Contract Rec'd.)
Feb.28,1931-July 31,1932:1132
- 2584 GEX16960 Try Some Of That (Vocal Blues) Sam Tarpley, SAM TARPLEY. (Sam Tarpley)
2584 GEX16972 That Stuff (Vocal Blues) Sam Tarpley, SAM TARPLEY. (Sam Tarpley)
Feb.28,1931-July 31,1932:1484
- 2585 GEX16028 Picture From Life's Other Side (Vocal With Guitar Acc.) WALTER REGAN. (W.R. Calaway)
2585 GEX16032 Moundville Prisoner (Vocal With Guitar Acc.) Mrs. Frank Byrd, WALTER REGAN. (W.R. Calaway) Feb.28,1931-July 31,1932:970
- 2586 GEX17463B Don't Say My Dreams Are All In Vain (Popular Vocal) Gay G. Zarth, NORMAN FORBES. (Thomas Warner)
2586 GEX17464 At Last I'm Happy (Popular Vocal) Friend-Clare-Conrad, NORMAN FORBES. (Contract Rec'd Thomas Warner) Feb.28,1931-Dec.31,1931:188
- 2587 GEX2874A Get A Little Closer (Fox Trot) Greager, SAM LANIN'S ORCHESTRA. ()
2587 GEX2862A We're Friends Again (Fox Trot) Turk Ahlert, JACK WESTBROOK & HIS ORCHESTRA. (Contract Rec'd.) Feb.28,1931-Mar.31,1932:198
- 2588 GEX14745 The Red River Valley (Vocal With Guitar Acc.) HARLEY STRATTON. (Bradley Kincaid)
2588 GEX1480A Bury Me On The Prairie (Vocal With Guitar Acc.) HARLEY STRATTON. (Bradley Kincaid) Feb.28,1931-July 31,1932:3037
- 2589 GEX12847A I'm Alone Because I Love You (Popular Vocal) (Duet) Young, BOB & DICK. (Contract Rec'd.)
2589 GEX17317 Give Me Sweet Dreamland (Popular Vocal) (Duet) Tommie Jackson, BOB & DICK. () Feb.28,1931-Feb.29,1932:683
- 2590 GEX15782A Frankie And Johnnie (Vocal With Guitar Acc.) JAMES BURKE. (W.L.S. Artists)
2590 GEX15781A Zeb Turney's Gal (Vocal With Guitar Acc.) JAMES BURKE. (W.L.S. Artists) Feb.28,1931-June 30,1932:1257
- 2591 GEX16970 You've Got What I Want (Vocal Blues) Irene Scruggs, IRENE SCRUGGS. (Irene Scruggs)
2591 GEX16980 The Voice Of The Blues (Vocal Blues) IRENE SCRUGGS. (Irene Scruggs) Feb.28,1931-Sept.30,1932:1610
- 2592 GEX12827A Nine Little Miles From Ten-Ten-Tennessee (Fox Trot) Sherman, Lewis & Conrad, JACK WESTBROOK & HIS ORCH. (Contract Rec'd.)
2592 GEX17450 My Little Bobbed Haired Girl (Fox Trot) Frank L. Veach, JOE TERRY & HIS ORCHESTRA. () Feb.28,1931-Mar.31,1932:414
- 2593 GEX12851A To Make A Long Story Short (I Love You) (Fox Trot) Gay, TED WILLIAMS & HIS MUSIC. (Contract Rec'd.)
2593 GEX17452 Helen (Fox Trot) David Burrows, JOE TERRY & HIS ORCHESTRA. () Feb.28,1931-Mar.31,1932:323
- 2594 GEX17461A Katy Gline (Vocal Duet) CAL TURNER & BUD PARKINS. (A.P.Thompson, Bob Cranford)
2594 GEX17479 Good Bye Little Bonnie (Vocal Duet) CAL TURNER & BUD PARKINS. (A.P. Thompson, Bob Cranford) Mar.31,1931-May 31,1932:836
- 2595 GEX16971B Ain't We Crazy (Comic Vocal Duet With Piano Acc.) GLEM & HARRY. (Harry Hosford)
2595 GEX16972 The Lunatic's Lullaby (Comic Vocal Duet With Piano Acc.) GLEM & HARRY. (Harry Hosford) Mar.31,1931-June 30,1932:658
- 2596 GEX17499 Dad In The Hills (Vocal With Yodel Guitar Acc.) Gene Autry, GENE AUTRY. (Contract Rec'd Gene Autry)
2596 GEX17500B Pictures Of My Mother (Vocal With Yodel) Gene Autry, GENE AUTRY. (Contract Rec'd Gene Autry) Mar.31,1931-July 31,1932:1042
- 2597 GEX2882A The Waltz You Saved For Me (Waltz) Kahn, King, KARL SHERMAN & HIS ORCHESTRA. (Contract Rec'd)
2597 GEX17453 I'm Going To Marry Mary (Waltz) Frank L. Veach, JOE TERRY & HIS ORCHESTRA. () Mar.31,1931-July 31,1932:538
- 2598 GEX15868 Kentucky Hills (Guitar & Mandolins) ELMER BIRD'S HAPPY FOUR. (Elmer Bird)
2598 GEX15869 Sleepy Creek (Guitars & Mandolins) ELMER BIRD'S HAPPY FOUR. (Elmer Bird) Mar.31,1931-July 31,1932:612
- 2599 GEX2880A Little Spanish Dancer (Fox Trot) Seymour, Wayne, KARL SHERMAN & HIS ORCHESTRA. (Contract Rec'd.)
2599 GEX2885A My Little Butterfly (Fox Trot) Ernie Golden, KARL SHERMAN & HIS ORCHESTRA. () Mar.31,1931-Mar.31,1932:238
- 2600 GEX2841A My Love For You (Fox Trot) Gus Kahn-Grace Le Boy Kahn, MAX GILMORE & HIS BOYS. (Contract Rec'd.)
2600 GEX2884 When Shadows Fall (Fox Trot) Ernie Golden, HAROLD JOHNSON & HIS BOYS. () March 31,1931-May 31,1932:169
- 2601 GEX2888B When Your Hair Has Turned To Silver (Popular Vocal) (Duet) Tobias-De Rose, BOB & DICK. ()
2601 GEX17316 Were You Ever In Love With Someone (Popular Vocal) (Duet) Barclay-Raughter, DON & JACK. () Mar.31,1931-Aug.31,1932:1008
- 2602 GEX16459 Going Down The Valley (Sacred Vocal Duet With Guitar Acc.) WM.HARPER & NELSON HALL (ALMA McQUEEN). (W.R.Calaway)
2602 GEX16498 Mailed To The Cross (Sacred Vocal Duet With Guitar Acc.) WM.HARPER & NELSON HALL. (W.R. Calaway) Mar.31,1931-July 31,1932:1154
- 2603 GEX17279A Ain't Goin There No More (Vocal Novelty With Piano & Guitar Acc.) Dorsey, FLOSSIE SMITH & THE RED HOT TWINS. (Contract Rec'd Thomas Dorsey)
2603 GEX17288A Hukum Stamp (Vocal Novelty With Piano & Guitar Acc.) Johnson, FLOSSIE SMITH & THE RED HOT TWINS. (Contract Rec'd Lester Melrose)
Mar.31,1931-July 31,1932:1040
- 2604 GEX17281 The Banker's Blues (Vocal Blues With Guitar Acc.) Johnson, SLIM HUNF ER. (Contract Rec'd Lester Melrose)
2604 GEX15709A Mother-In-Law Blues (Vocal Blues With Instr. Acc.) HORACE SMITH. (John E. Guernsey) Mar.31,1931-Sept.30,1932:1084
- 2605 GEX17295 The Ramblin' Railroad Boy (Vocal With Yodel Guitar Acc.) Cox, CLYDE ASHLEY. (Bill Cox, Pay Julia Cox)
2605 GEX17301 Pray For The Lights To Go Out (Vocal With Yodel) CLYDE ASHLEY. (Bill Cox, Pay Julia Cox) Mar.31,1931-July 31,1932:1191
- 2606 GEX17333A My Old Cottage Home (Vocal Duet With Guitar Acc.) JOE LESTER & DICK MOSS. (Jimmy Long)
2606 GEX17332A My Dreaming Of You (Vocal Duet With Guitar Acc.) Frankie Marvin, JOE LESTER & DICK MOSS. (Jimmy Long) Mar.31,1931-April 30,1932:630
- 2607 GEX17440 The Contented Hobo (Vocal With Yodel Guitar Acc.) Asa Martin, EARL BOWERS. (Asa Martin)
2607 GEX17441 That's Home Sweet Home To Me (Vocal With Yodel) Asa Martin, EARL BOWERS. (Asa Martin) Mar.31,1931-May 31,1932:823
- 2608 GEX17434 Wabash Cannon Ball (Vocal With Guitar Acc.) Loy Bodine, LOY BODINE. (Loy Bodine, Landon Goff)
2608 GEX17435A Farmer Gray (Vocal With Guitar Acc.) LOY BODINE. (Loy Bodine, Landon Goff) Mar.31,1931-Oct.31,1932:472
- 2609 GEX2859B Tears (Popular Vocal) Capano-Uhr, DAN LESLIE. (Contract Rec'd.)
2609 GEX2857 To Whom It May Concern (Popular Vocal) Mitchell-Gottler-Meyer, DAN LESLIE. (Contract Rec'd.) Mar.31,1931-Mar.31,1932:477
- 2610 GEX2879A Hello Beautiful (Fox Trot) Donaldson, HAROLD JOHNSON & HIS BOYS. (Contract Rec'd.)
2610 GEX17356A Slick O'Links (Fox Trot) Miller-Davies-Hatfield, JACK DAVIES & HIS KENTUCKIANS. (Jack Davies & His Kentuckians) Mar.31,1931-Feb.29,1932:585
- 2611 GEX17386A Yours And Mine (Popular Vocal) Nelson-Burke, HERBERT LAWRENCE. (Contract Rec'd.)
2611 GEX17465 Hurt (Popular Vocal) Piantadosi-Solomon, NORMAN FORBES. (Contract Rec'd Thomas Warner) Mar.31,1931-April 30,1932:721
- 2612 GEX16993B Wild Cat Hollow (Vocal With Guitar Acc.) PAUL JOHNSON. (Johnson Bros)
2612 GEX16997 Rose Of Heaven (Vocal With Guitar Acc.) PAUL JOHNSON. (Johnson Bros. Mar.31,1931-Aug.31,1932:1104
- 2613 GEX2887 Walkin' My Baby Back Home (Popular Vocal) (Duet) Turk, Ahlert, BOB & DICK. (Contract Rec'd.)
2613 GEX2890 That's When You Know You're In Love (Popular Vocal) (Duet) Reese-Rubin, BOB & DICK. () Mar.31,1931-Mar.31,1932:765
- 2614 GEX17524B Half Way To Arkansas (Barn Dance With Calls) TOMMY GORDON & HIS CORN HUSKERS. (C.W. Johnson, Luke Decker)
2614 GEX17522 Beaver Valley Breakdown (Barn Dance With Calls) TOMMY GORDON & HIS CORN HUSKERS. (C.W.Johnson,Luke Decker) Mar.31,1931-April 30,1932:777
- 2615 GEX16744A The Saviour Said (Sacred Vocal) W.J.Traves CHARLESTON SACRED QUARTET (J.W. Parkam)
2615 GEX16746B Turn Away (Sacred Vocal) Rev. B. Edmiston, CHARLESTON SACRED QUARTET. (J.W.Parkam) April 30,1931-June 30,1932:548
- 2616 GEX17368A The Maple On The Hill (Vocal) THE BUCKEYE BOYS. (James R. Halsey)
2616 GEX17367A That Old Fashioned Photograph (Vocal) THE BUCKEYE BOYS. (James R. Halsey) Mar.31,1931-July 31,1932:657
- 2617 GEX2894A Wabash Moon (Waltz) Dreyer-Downey, MAX TILMORE & HIS BOYS. (Contract Rec'd) Mar.31,1931-Jan.30,1932:350
2617 GEX2861A Don't Forget Me In Your Dreams (Waltz) Leslie-Conrad, JACK WESTBROOK & HIS ORCH. (Contract Rec'd.) Mar.31,1931-Jan.30,1932:350
- 2618 GEX16000 Little Old Home Down In New Orleans (Vocal with Yodel) Jimmie Rodgers, JOHN BURTON. (Contract Rec'd. Howard Keesee)
2618 GEX16928A Proving My Love (Vocal With Yodel) Howard Keesee, JOHN BURTON. (Howard Keesee) Mar.31,1931-July 31,1932:763
- 2619 GEX17580A When Your Hair Has Turned To Silver (Hawaiian Guitars) Tobias-De Rose, THE HAWAIIAN SERENADERS. (Marvin Nash, Rhoda Hicks)
2619 GEX17579 Reaching For The Moon (Hawaiian Guitars) Irving Berlin, THE HAWAIIAN SERENADERS. (Contract Rec'd. Marvin Nash, Rhoda Hicks)
Mar.31,1931-Aug.31,1932:1711
- 2620 GEX2891A Would You Like To Take A Walk (From "Sweet And Low") (Fox Trot) Dixon-Rose-Warren, LOU GOLD & HIS ORCHESTRA. (Contract Rec'd.)
2620 GEX2871A I'm So Afraid Of You (Fox Trot) Kulkar-Ruby, SAM LANIN'S ORCHESTRA. (Contract Rec'd.) Mar.31,1931-Mar.31,1932:265

PHONO-CYLINDERS, VOLUMES 1 & 2 - A REVIEW

Samuel B. Charters

PHONO-CYLINDERS, Vol. 1, Folkways Album #FS 3886,
Edited by and from the collection of George A. Blacker
SIDE ONE

- Band 1. Lambert 835 Second Selection from "A Country Girl"
London Regimental Band
- Band 2. Edison 2777 "Daybreak at Calamity Farm," Len
Spencer and Gilbert Girard.
- Band 3. Edison Special "Tramp, Tramp, Tramp," Byron G.
Harlan, Frank C. Stanley and chorus.
- Band 4. Edison 9707 "Dream of the Rarebit Fiend,"
Edison Military Band.
- Band 5. Edison 9923 "Immortality"; William Jennings Bryan.
- Band 6. Edison 9103 "The Village Seamstress", Elene Foster.
- Band 7. Ind. 1141 "Kerry Mill's Barn Dance," Band.

SIDE TWO

- Band 1. Ind. 689 "The Ragtime Drummer", James Lent.
- Band 2. Columbia 23232 "I'm Afraid To Come Home In The
Dark", Arthur Collins
- Band 3. Edison 10000 "Unlawful Trusts", William Howard Taft
- Band 4. Ind. 4M-3268 "When I Was 21 and You Were Sweet 16"
Walter Van Brunt
- Band 5. Edison Special "Hermit's Bell Overture", American
Symphony Orchestra
- Band 6. Edison 9315 "Waiting At The Church", Ada Jones
- Band 7. Columbia "Rip Van Winkle Meets Meenie",
32230 Joseph Jefferson

PHONO-CYLINDERS, Vol. 2, Folkways Album #FS 3887,
Edited by and from the collection of George A. Blacker
SIDE ONE

- Band 1. Edison 9619 "In The Good Old Steamboat Days",
Murray K. Hill
- Band 2. Ind. 825 "That's Where I Come In",
Edward M. Favor
- Band 3. Edison 3708 "Farmer and The Business",
Theodore Roosevelt
- Band 4. Edison 10121 "A Confidential Chat", Press Eldridge
- Band 5. Edison 9948 "Old Daddy Pegleg", New York
Military Band
- Band 6. Edison 9837 "The Girl Who Threw Me Down",
Edward M. Favor and chorus
- Band 7. Ind. 979 "I Used To Be Afraid To Come Home
In The Dark", Billy Murray
- Band 8. Edison 4004 "Laughing Song", George W. Johnson

SIDE TWO

- Band 1. Edison 9534 "I've Told His Missus All About Him",
Helen Trix
- Band 2. Edison 2277 "The Baseball Girl," Miss Ray Cox
- Band 3. U. S. 2M-413 "For You Alone"
- Band 4. Edison 9615 "Street Piano Medley", August Molinari
- Band 5. Edison 9434 "Mouse And The Clock",
Edison Concert Band
- Band 6. Ind. 870 "House Cleaning Time", Ada Jones
and Len Spencer
- Band 7. Edison 2320 "B.P.O.E." (Elk's Song), Nat M. Wills

One of the great problems for the student of the American recording industry or of any aspect of American music and song since the beginning of the recording era is the lack of any kind of a serious re-issue program on the part of the major record companies. One of the most active companies in this important documentary field is the Folkways Company, 121 W. 47th Street, New York City, and these two albums of re-issues from early phonographic cylinders constitutes one of their most significant releases in this field for some time. The records are actually the result of years of work and study on the part of George A. Blacker, who has not only been concerned with collecting and listening to



TONY PARENTI AGAIN



I'm sure that the issue on Tony Parenti was well received by his fans who read RR. I for one was glad to see the mystery of Tony's musical activities of his early New York period finally cleared up. It was always a bit uncertain just what he was doing when he first arrived here from New Orleans. No doubt they're many who were surprised to learn that Tony had worked under such noted leaders as Erno Rapee, Paul Ash, B. A. Rolfe and even had the distinct honor of having Toscanini ask him to play bass clarinet in the Philharmonic. Yet in spite of all this there are still those diehards who refuse to believe all this, and will always consider Tony (and he himself will tell you) as "just an old broken down clarinet player from New Orleans." However, after reading the issue, I'm sure even they will change their minds and give him the credit he most certainly deserves. This writer has been an admirer of Tony for many years and my association with him dates back to the Stuyvesant Casino days of the late 40's. I have had many pleasant and interesting conversations with him and have seen him perform in person hundreds of occasions and to this day his brilliant technique still amazes me. I have been to his home many times for dinner and for those who are not aware of it, Tony is a darn good cook and can come up with some mighty tasty dishes, Italian and otherwise. He has a fine collection of his own recordings including his very first one "Cabaret Echoes/That's A Plenty. Incidentally, besides making records behind Helen Kane, Tony has also recorded with Irene Beasley, Kate Smith, Annette Hanshaw and Lee Morse. However there is still another side to Tony besides Tony Parenti the musician and that is Tony Parenti the person. I'm sure there are many of his fans who have never seen him and often wonder what kind of a person is he. Well, I can say without any hesitation he's as nice as they come and sincere as you would expect him to be. Here are some things about Tony that not many people know of and it will give you an idea what this guy is made of: In the last days of Fud Livingston, it was Tony who took care of him by paying his rent and even getting him a few gigs. When Andre Persanni, the French pianist, came over here from France, it was Tony who got him a job in the Metropole. Cozy Cole played little or no dixieland until he worked with Tony Parenti. Not too long ago Rex Stewart was in town doing hardly anything and with Tony's help he worked in the

JAZZ RECORDS REVIEW-KENTSTADT-cont'd

SEPTEMBER 14, 1923

WORRIED AND LONESOME BLUES (Fox Trot)

James P. Johnson (Piano Solo)

WEeping BLUES - Same - Columbia No. 3950

BLEEDING HEARTED BLUES

James P. Johnson

YOU CAN'T DO WHAT MY LAST MAN DID BLUES

Same - Victor No. 19123

Johnson is a new quantity to the disks, but a jazz ivory manipulator par excellence. He debuts on both the Columbia and Victor brands simultaneously, which isn't so bad for a start for any disk artist. Both records are good examples of snappy jazz piano recording. The Columbia record is composed of two original compositions played in fox trot time. The Victor record is merely labeled a piano solo but can be utilized for dance purposes.

SEPTEMBER 21, 1923

IF ANYBODY WANTS A REAL KIND MAMMA

Ethel Ridley and Jazz Band

MEMPHIS, TENNESSEE - Same -

Victor No. 19111

Perry Bradford, who has very profitably exploited colored blues singers on the Okeh and Columbia records now has an inside track on the Victor brand with Ethel Ridley, a race singer, who is supported in her "blues" song sales by Bradford's Jazz Phools. The jazzers are on a par with the vocalists, scintillating exceptionally on the accompaniments, the mean forte banjo standing out prominently; likewise the clarinet. In the "Memphis" number Miss Ridley injects a yodeling quality that's different. Another strikingly noticeable feature is the unusually clear diction. Ordinarily the colored artists cover their lyrics with too thick a layer of 'dialect' at the expense of clear enunciation. Whether by direction or because of the finished Victor mechanical process, the fault has been reduced to a minimum.

SEPTEMBER 28, 1923

CRUEL BACK BITIN' BLUES

Ellen Coleman and Jazz Band

YOU GOT EVERYTHING A SWEET MAMMA NEEDS (BUT ME)

Same - Edison No. 51200

Ellen Coleman is a new "blues" singer. The Edison brand, in keeping with the current cycle of indigo ditties, is featuring the songstress who is supported by Lemuel Fowler's jazz orchestra. Fowler, incidentally, composed both ditties. The indigo interpretation by Miss Coleman pars any of the other disk artists. The jazz accompaniment packs a mean laughing clarinet and a dandy banjo in the personnel.

(SWINGIN' ZAGG-PARENTI-cont'd)

Metropole for a few weeks and from that he latched on to a steady job at Eddie Condon's, leading the band there for quite a while. Jonah Jones has Tony to be thankful for where he is today. One afternoon at the Metropole Jonah stopped by to see Tony and at the time he was just gigging around town. During the conversation, Tony suggested to Jonah to get a group together and go see agent Joe Glaser for a road tour. Well, Jonah took Tony's advice and soon after BANG!!! I don't have to tell you about how Jonah is doing today and Tony was glad to see him click because he and Jonah have always been good friends. Buck Clayton always credits Tony with teaching him the dixieland tunes. When drummer Harp Gormley came here from Chicago, Tony came through once again by getting him a steady gig at the Metropole. Yet, strange as it may sound there are very few musicians who will call Tony up for a gig and consequently he has to look ahead and find his own work. As for record dates they are very few and far between and it's a surprise to Tony when a record date comes along. I hope he forgives my saying all this about him but I feel that these are the facts that his fans want to read about, rather than being known for things like taking "Jazz Me Blues" and playing it first with the whole clarinet, then with the mouthpiece removed and blowing through the barrel and finally through the mouth piece itself. That's why whenever someone writes about Tony it makes me very happy because this guy has given so much to so many and he certainly deserves the credit, and I'm sure that all Parenti fans will agree with me.

HOUSE BANDS-BRUNSWICK-MELOTONE-cont'd

MORTON DOWNEY, RUTH ETting, RUDY VALLEE and ANNETTE HANSHAW. In 1933 Columbia Records went into bankruptcy and were absorbed as part of the BRUNSWICK-VOCALION-MELOTONE-PERFECT amalgamation. By 1934 the house band, as it had originated and flourished in the twenties had all but disappeared from the rosters of all labels, except for brief flashes from Shilkret and Leonard Joy on Victor. With the advent of DECCA in that same year, VICTOR YOUNG took over in very much the same capacity as Shilkret had on Victor, but there were no more NOMS DES DISQUES or different groupings such as had been seen on other labels in the past. For a couple of years, there were serviceable dance renditions by VICTOR YOUNG AND HIS ORCHESTRA, and he supervised most of the more serious output. The dance band Young disappeared, but Young and his Orchestra remained a solid bulwark of the Decca foundation right up to his death in the late fifties.

(PHONE-CYLINDERS-CHARTERS-cont'd)

cylinder recordings for many years, but also with the problem of a more satisfactory method of reproduction of the old cylinders. He does not go into technical details of his machine in his notes, but he describes his results in these words,

"You hear the full tonal range recorded on the cylinders, as reproduced electronically on a specially built electric playback machine, equipped with a high fidelity magnetic transcription cartridge."

The result is a technical tour-de-force, as any collector of cylinders who has struggled to improve his playback machine will immediately realise. There is a real quality of tone and volume to Mr. Blacker's material.

The material has been chosen by Mr. Blacker to cover an extended range of American musical taste during the cylinder era and gives remarkable insight into the backgrounds of contemporary humor and song. The notes include a lengthy, detailed, and very interesting history of the cylinder, drawing on the major source material in the field, and including much new material and interpretation. The choice of selections is so wide that it is difficult to select individual numbers for special mention, but "The Baseball Girl" by Miss Ray Cox is a charming monolog, there is considerable interest for the jazz historian in James Lent's "The Ragtime Drummer", and the personality collector will be pleased to find included the voices of Theodore Roosevelt, William Howard Taft, Joseph Jefferson, and William Jennings Bryan.

FILLING IN DISCOGRAPHICALLY

LUCILE BOGAN contralto solo Piano Accomp.

S 71-561-B Okeh 8074-A Lonesome Daddy Blues

S 71-570-B Okeh 8074-B Don't Mean No Good Blues

both sides, composer credits: Lucile Bogan-Henry Callens

COMMENTS: Lucile (one 1) vocal style somewhat different, more rural, from her Brunswicks. Miss Bogan announces the presence of Henry Callens by injecting "PLAY IT MR. CALLENS" and he smacks out some notes in the tradition of Cow Cow Davenport on "Lonesome Daddy". The same piano with its very pronounced grounds takes off in a grand style on "Don't Mean Me No Good" and Miss Bogan is heard to great advantage in a wailing blues. Now, for a Brunswick representation.

LUCILLE BOGAN vocal with Piano and Guitar

Br 7083 Coffee Grindin' Blues (Bogan)

Br 7083 Pot Hound Blues (Bogan)

COMMENTS: Would say that Lucille (2 L's) sounds more like Victoria Spivey in tone and projection in this period as she sings the above in the 'Black Snake Blues' idiom. The pianist (the way he employs his piano grounds) is very similar to the musician accompanying Lucile on the Okeh recording, just reviewed. Is it Henry Callens?? ... The guitarist twangs like Tampa Red.

BEHIND THE COBWEBS - Kendziora -

only red-labeled Harmograph known to us. The catalog number ranges given here have been obtained by pooling the Record Research Associates' listings with those of a quite extensive Harmograph catalog compiled by John Randolph, and transcribed by Dan Mahony for our use.

Harmograph probably offers the classic example of a label restricted to such extremely local distribution, as to be rare everywhere but in the city of its origin. So scarce are they in most of the U.S., that collectors might be surprised by the fact that Record Research Associates have been able to acquire more than 75 of them. By far the majority of these, however, came straight from St. Louis--where they were turned up by Bob Koester, during the recent years when he operated his record shop in that city. Our thanks to Perry Armagnac for assembling the foregoing Harmograph notes.

Plaza 5000 series: We continue the list of the Plaza 5000 master series. The first 75 numbers have already been listed. One blank has now been filled, thanks to Art Badrock! This is 5061 which is LITTLE ROVER, on English Imperial 1141 as by Majestic Dance Orchestra. Insert this information in the blank space following 5061 in the list. We list the master number, tune title, artist credit and the label and catalog number of the issue from which the data was obtained. We are asking YOU to fill in our blanks if you can! See introduction in the July issue (Number 36).

That's it for now. Write to us at Salem Road, RFD 2, Pound Ridge, New York or c/o this magazine. Hasta luego.

PLAZA 5000 SERIES MASTERS

5076-Faded Love Letters	Hugh Donovan	-Ba 1170
5077-Crying For You	Arthur Hall	-Ba 1172
5078-Three O'Clock In The Morning	Joseph Andre (Violin)	-Ba 1174
5079-Love Sends A Little Gift Of Roses	Joseph Andre (Violin)	-Ba 1174
5080-Barnyard Medley	National Male Quartette	-Ba 2096
5081-Southern Medley	National Male Quartette	-Ba 2096
5082-		
5083-Weiber, A Leben Oif Aeiere Kepelech	Sam Golden (Jewish Rec.)	-Ba 2091
5084-Dem Rebins Wunder Bei Dem Seider	Sam Golden (Jewish Rec.)	-Ba 2091
5085-Aggravatin' Papa	Roy Collins' Orch.	-Ba 1168
5086-Peggy Dear	Roy Collins' Orch.	-Ba 1168
5087-You Said Something When You Said	Arthur Fields	-Ba 1195
5088-Sunset Trail of Gold	H. Donovan & E. Clark	-Ba 1185
5089-Out Where The Blue Begins	Hugh Donovan	-Ba 1185
5090-Papa Blues	Original Memphis Five	-Ba 1178
5091-The Great White Way Blues	Original Memphis Five	-Ba 1178
5092-Bambalina	Roy Collins' Dance Orch.	-Ba 1188
5093-Carolina Mammy	Bob Thomas	-Ba 1196
5094-Seven or Eleven (My Dixie Pair O'Dice)	Al Bernard	-Ba 1186
5095-I'll Take You Home Again, Pal O'Mine	Vernon Dalhart	-Ba 1197
5096-My Buddy	Majestic Dance Orch.	-Ba 1165
5097-A Kiss In The Dark	Clark's Marimba Orch.	-Ba 1271
5098-Maxie Jones (King of the Saxophones)	Roy Collins' Orch.	-Ba 1181
5099-Eleanor	Jos. Samuels & His. Orch	-Ba 1180
5100-		

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(TO BE CONTINUED)

(JELLY ROLL'S STRANGE WILL - Cont'd)

Mrs. Oliver is a beautiful, tall woman and greatly resembles Jelly. I advised her that if she too could play the piano as 'Jelly's Sister', she make fine attraction and money maker. I understand she's 'well fixed'.

Mrs. Ford, sister of famed Bill Johnson, and Jelly were sweethearts in the days of their youth, when she authored 'Dead Man Blues' and he dedicated 'Sweet Anita Mine' & 'Mama Nita' to her, and until his return to L. A. they had not seen each other for over 21 years. During intervening years, she married twice and had children. At the time the will devised it appears that she was still married to Ford, with whom she operated a motel.

Presentation of the will for probate purpose to Surrogate's section of Superior Court,

of L. A., resulted in no one protesting alleged claim of Jelly being a resident of the City and State, and such being the case, acceptance was made of the claim as authentic information, and the will was probated as valid.

Time marched on. Mrs. Ford and the lawyer 'Caught up with Jelly' and irony of the matter is now Mrs. Ford's daughter - whom Jelly never saw - claims executrixship of his estate, by being executrix of her mother's estate, which in turn, was originally Jelly's, much to chagrin of Jelly's sisters, and Mabel, who after 12 years was left behind in N. Y. C. when he went to L. A.

Deep were the roots of love planted by Jelly and Anita during their youthful days, long ago.

Finale: 'Dead Man Blues'.

20

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